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## SUPPLEMENTAL REPORT.

Vienna, Austria, June 14, 1873.

HON. D. J. MORRELL,

*Chairman Executive Committee**United States Centennial Commission.*

DEAR SIR:

Towards the end of the month of May, the work of unpacking and arranging objects at the Exposition, began to show some fruit, especially in the courts and in the outside buildings, and the public were gradually admitted to the spaces previously railed off to all but Commissioners and exhibitors. The grand central nave, also, became more and more attractive by reason of the unpacking and placing of rich objects in the costly plate-glass show cases and under the upholstered canopies. With these gradually unfolding attractions, and more favorable weather, the number of visitors to the Prater has greatly increased, the turnstiles recording as high as 50,521 persons, on Sunday, May 18th, 85,577 on Monday, (Whit-Monday) June 2d, and 78,060 on Sunday, June 8th. These were half-florin days, and the attendance was exceptionally large. The average of the florin-days is about 25,000; from 9000 to 10,000 paying, thus making the receipts from \$4500 to \$5000, daily, exclusive of the Sundays and holidays.

On Monday, June 2d, of the whole number, 69,185 paid half-a-florin each, giving 34,592 florins, or the equivalent of \$17,296. This is the highest figure yet attained. It must, however, be observed that there are also some entries by officers' and weekly tickets, the proceeds of which are not included above, inasmuch as the amounts are not stated.

The total number of visitors during the month of May, is reported as 484,588, of whom 223,297 paid the usual fee, and 30,631 entered upon officers' and weekly tickets. The non-paying visitors numbered 200,649 in the aggregate. Of the paying visitors, some paid half of a florin, and the others one florin. The total receipts for the month have been stated as 176,116 florins—equivalent to \$88,098; an average of less than \$3000 per day. This includes the receipts from all descriptions of tickets; the following, for example:

379	Tickets to Opening Ceremony,	. . . . .	@	25	florins.
425	Season tickets,	. . . . .	@	100	"
348	" "	. . . . .	@	50	"
3509	Weekly "	. . . . .	@	5	"
9	Monthly "	. . . . .	@	6	"
94	" "	. . . . .	@	3	"

This statement is interesting and significant, showing as it does the very small number of season and other tickets sold, in comparison with the

number of visitors. The number of weekly tickets sold this month will probably be much greater, for the use of the coupons attached to them is beginning to be much better understood. Each 5-florin ticket gives seven independent admissions. It is therefore economy for a party of two or three to buy them, rather than to pay for single admissions. Each coupon admits one person.

#### CHANGE IN THE RATES OF ADMISSION.

Since the 1st of June, there has been a change in the rates of admission. In May the only half-florin days were Sundays and Fete-days, but now, Mondays, Thursdays and Sundays, three days out of the seven, are half-florin days, and upon other days one florin is charged to all except officers of the army, who, by a recent regulation, are able to buy tickets for 30 kreutzers each—.30 of one florin, or about 15 cents.

Students' tickets and tickets for working men are now provided at reduced rates, in response to repeated and persistent demands. This departure from the fixed programme, in regard to the admission price, has been reluctantly made, but it is obvious that one florin is too high a price to suit the mass of the people, and to secure the best returns.

#### HOURS OF OPENING AND CLOSING.

There has also been a change in the hours of opening and closing. The doors are now opened at 9 A. M., instead of 10 A. M., and they are not closed until 7 P. M., instead of at 6 as before. This gives two hours more, daily, to the public, and is much more satisfactory to exhibitors. At half past six a large bell in the Rotunda is rung, and the doors at each end and of most of the transepts are closed. The police and guards then walk through the building from each end towards the Rotunda, keeping the few remaining visitors before them until they are all driven out at the centre. It is very annoying, especially when the weather is stormy, to be obliged to go out at the centre of the long building instead of at the west end, where carriages can be procured. It happens, sometimes, that after hurrying through the whole length of the building in order to be under cover from the storm and to get out near a conveyance, a person reaches the western end just after the doors are closed there. It is then necessary to return to the Rotunda, half of the length of the building, before exit can be found. The same distance must then be re-traversed outside over the loose gravel walks and in the rain, before the carriage stand can be reached. Such inconveniences and annoyances might well be avoided, and without adding anything to the cost of construction or superintendence of the building.

#### RECEPTION OF VISITORS ARRIVING BY CARRIAGES.

Even at the west entrance there is no suitable provision made for taking up and setting down carriage loads of people. There is no shelter. The carriages are not allowed to stand near the entrance, and when wanted are called up by telegraph. If it rains it is almost impossible to procure a carriage; and ladies who do not own one have sometimes to wait for a long time upon the steps before they can get away. A long covered porch reaching to the carriage stand should be provided, or, at least, there should be as much protection from the weather as we find at the main entrance of any well-appointed theatre or opera house.

The peculiar elongated form of the building is the cause to a great degree of the discomforts of access and of getting away.

The principal inlets and outlets are three only, in the center and at each end. The two end entrances are three quarters of a mile apart. The

Art gallery is more than three quarters of a mile from the west entrance. If a person wishes to return to the city from the Art gallery, or from the eastern end of the building, it is easier to walk inside the long building than to walk on the rough gravel in the sun or rain outside. There are two covered ways extending from near the building southward to the main south gates, but these ways are circuitous, and do not lead to any line of omnibuses or of horse-cars, and, moreover, are not in the most direct line to the city. They are not therefore much used. But even if any person desires to use them, it is almost impossible, when inside the building, to know which transept to take to reach them.

But all these details pertain to the question of accessibility, upon which I have already expressed my views with sufficient distinctness. I will, therefore, only add that it is not enough to take people to one or to both ends of a great exhibition like this. Interior transportation is required. Steam railway service into the heart of the exhibition is the remedy.

#### MANAGEMENT OF VEHICLES.

But whatever conveniences may be provided for the multitude in going to or leaving an exhibition, the necessity of due provision for setting down passengers arriving by carriages will remain, and also of making proper regulations for the movements of vehicles upon the streets and the principal avenues of approach.

Carriages should, if possible, be allowed to drive up to the very doors of the building, or to some central place, and yet there must be ample space and no confusion. To avoid the latter at this exhibition, all carriages are kept at a distance, half-a-mile from where they are wanted. They are invisible, except at the west end, and even there must be sent for by a servant, or by telegraph. Archdukes, princes, kings and emperors, are allowed to drive inside the gates, they are exceptions to the rules, and they can then drive to the main entrances of the building, or to the doors of their private palaces in the grounds. They do not know of the inconveniences I have noted. Their equipages are allowed to stand in the grounds convenient to call, and the comfort or pleasure of the visitors are not impaired.

#### STREET MANAGEMENT OF VEHICLES.

The management in Vienna of the vehicles upon the streets it must be said is admirable, though such rapid driving is permitted that the lives of foot-passengers are in constant jeopardy. But this rapidity of movement allows a great number of carriages to pass in a short time. In no city have I seen such regularity and celerity of movement of vehicles, and in streets so narrow that only one carriage can pass at a time.\* Carts and traffic wagons, at certain hours, are excluded from certain streets. In the narrow streets vehicles can only pass in one direction. None are allowed to stand in the thoroughfare; no obstructions are tolerated. Stringent rules are adopted, and the police are constantly on the alert to enforce compliance with them. Policemen are stationed in the middle of the main carriage-ways and give their orders peremptorily. At the Prater-stern, where the avenues converging from the south, the centre and north of the Exposition unite, mounted policemen direct the constant streams of vehicles. One avenue is exclusively for carriages, the next is used by the omnibuses and traffic wagons, and a third by the horse railways. In the two first all carriages going in must keep to the left, and on no account are allowed to take the

\* In the Karther, Rotherthurm, and other narrow streets of the old city, the carriages pass only one way. The pavements are very narrow as well as the road-way.



centre or right side of the road. Those coming out pass on the opposite side and thus there is no confusion.

#### ATTRACTIONS OF THE PRATER.

The carriage avenue of the Prater is the fashionable drive of Vienna, and is celebrated the world over. It is the resort of all classes, from the Emperor to the shopkeeper. Public carriages are not excluded. On fine afternoons it seems as though most of the carriages of the city were concentrated there. I have counted vehicles passing in one direction past a given point, at the rate of five hundred per hour. The display is so brilliant that tens of thousands of spectators are attracted to the roadside, and stand crowded along the curbstones, watching for the coming of an archduke, or, perhaps, the Emperor or Empress.

To resort to the Prater has become a habit with the Viennese. There are no accessible counter attractions comparable with it. To the charms of the unequalled shaded avenues and the broad stretches of green lawns, there are added the brilliant moving throngs of people and equipages, and the fascinations of music. Tastefully constructed restaurants, with brilliantly lighted gardens, full of tables and seats under the trees, accommodate thousands of people, who lounge away the summer evenings, sipping coffee and beer, and puffing their cigars.

To this old established habit of going to the Prater to spend the afternoon, no small portion of the measure of success, which attends the Exhibition, is undoubtedly due. The Exhibition is only one great attraction more than usual. The tens of thousands who enter its gates are only a fractional part of the numbers outside, in the Prater grounds.

The out-of-door life of the people; their resorting to coffee houses and to restaurants for their meals, to a great extent, in other words their habit of looking away from home for entertainment and pleasure, no doubt, also, promotes the attendance at the Exhibition. Other things being equal, I should say that the percentage of visitors to an exhibition would be greater in Vienna than in Philadelphia, by reason of these habits of life.

There are no less than seven or eight large cafes in the immediate vicinity of the Exposition, each capable of accommodating from 1000 to 3000 persons with seats and refreshments. Several of these employ full orchestra bands, and keep up a constant succession of well-performed airs, and selections from standard operas. By paying for a glass or two of beer, the lounge may have a seat, and hear music by distinguished performers, during the whole evening.

#### MUSIC AT THE EXPOSITION.

I am thus led to report, in this place, upon a leading and very attractive feature of the Exposition. Reference has before been made to the fact that concerts were held in the afternoons. The extremely disagreeable weather for a long time prevented attendance, and the concerts had to be omitted. They are now held regularly each afternoon, from 4 until 7 o'clock, in the large open space opposite the pavilion of the Viceroy of Egypt. On Sunday afternoon last, there were probably three thousand persons in attendance, and the average is about fifteen hundred. But the people come and go constantly. There are a thousand or two iron chairs in front of the stand, and about as many arm chairs along the walks and among the flower beds at a greater distance. The price of a seat, which at the first was fifty kreutzers, has been reduced to twenty kreutzers. Several women are employed to collect this sum from those who take a seat.

The orchestra stand is a cheap but tastefully executed construction with an arched ceiling supported on light columns. It is open in front and on



the two sides, but the back is closed. It stands on the edge of the thick woods which serve both as a pleasant back-ground to the picture, and to shade the audience from the afternoon sun. The space in front is level and is firmly graveled. When the weather is fine, this musical arena is a most delightful place of resort for an hour or so, after the fatigue of walking through the halls of the Exposition.

The orchestra consists of about eighty persons, and is under the direction of JOHN STRAUSS, the Court Music Director, and JULIUS LANGENBACH, as leader.

Fourteen choice selections are performed daily. The programme, of which I append a copy, is divided into two parts.

### CONCERT DER WELTAUSSTELLUNGS-CAPELLE.

DIRIGIRT VON JOHANN STRAUSS, K. K., HOFBALLMUSICK-DIRECTOR.

CHEF D'ORCHESTRE: JULIUS LANGENBACH.

*Von 4—7 Uhr Nachmittags auf dem Mozartplatze, gegenüber dem Palais des Vicekönigs von Egypten.*

(Bei gunstiger Witterung.)

#### PROGRAMM.

##### I. ABTHNILUNG:

1. Ouverture zu „Der König von Yvetot“ von Adam.
2. „Wildfeuer“, Polka von Johann Strauss.
3. Thema mit Variationen von Richard Wuerst.
4. „Dorfschwalben“, Walzer von Joseph Strauss.
5. Phantasie über Themen von Karl Maria v. Weber
6. „Wilde Rose“ Polka Mazurka von Joseph Strauss.
7. Divertissement aus „Ariele“ von Bach.

##### II. ABTHEILUNG:

8. Ouverture zu „Wilhelm Tell“ von Rossini.
9. „Lust'ger Rath“, Polka von Johann Strauss.
10. „Bunte Reihe“, Potpourri von Radeck.
11. „Tausend und eine Nacht“, Walzer von Joseph Strauss.
12. Phantasiestück von Neswadba.
13. Scherzo aus „Der Sommernachtstraum“ von Mendelssohn.
14. Verbrüderungsmarsch von Johann Strauss.

The programme for the day is published in full each morning in the „Austellungs Zeitung,“ and sometimes for two days in advance. These concerts are alone worth the price of admission to the grounds, and there is no doubt that they exert a very important influence upon the number of visitors, and the daily receipts. It is regarded as a great privilege to hear and see JOHN STRAUSS performing at one of these concerts. When he appears there are loud acclamations of delight. His whole frame appears to be so saturated with music, that it moves in harmony with it. At the Volks Garten, a place of resort on the side of the city opposite to the Exposition, large audiences are attracted during fine evenings, when it is known that STRAUSS is to play. The entrance price to the garden is two florins.

The important influence of musical performances upon the receipts of exhibitions is generally recognized, and in planning a building this subject should be well considered.

At the Sydenham Palace, music is an established feature, and costly arrangements are made for its success, and for the convenience of the audience. There are operatic performances each afternoon at three o'clock. Thousands of pounds sterling are expended annually for these attractions.

So, also, at the series of Annual International Exhibitions in London, music is found to add greatly to their success. Concerts are given in the Royal Albert Hall; one, for example, is to be given upon the occasion of the visit of the Shah of Persia, to which only the holders of season tickets to the exhibition will be admitted. The doors of the exhibition will be closed to all others on that day. In the same notice the price of the season tickets is stated to be one guinea, and those who buy a season ticket may then secure seats in the Concert Hall at special rates, ranging from one to two pounds sterling.

There are very general expressions of regret here, that the great Rotunda of the Exposition was not kept clear of all obstructions, and reserved as a concert hall. The want of it was most felt during the month of clouds and rain, which rendered the out-of-door concerts inaccessible. Not only the visitors say that it would be preferable to have musical performances in the Rotunda, but it is the conviction of most of the exhibitors. They are in favor of a combination of attractions within the building.

It is certain that the Rotunda, if cleared, would be a favorite place of resort for promenading and resting, particularly if it were adorned with flowers and shrubs, and enlivened by music. Out-of-door concerts need not be abandoned, but when the weather is unfavorable for them, they could be given inside. Music at intervals during the day, in the Rotunda, would add greatly to the popularity of the Exposition.

*Vienna, Austria, June 18, 1873.*

In my last dispatch of the 14th June, I gave some general statements regarding the number of visitors at the Exhibition, from which you will see that the receipts from that source are by no means as great as was estimated. The average attendance for this month up to the 15th inclusive, has been about 41,500 daily, and the total receipts are about 243,000 florins, equivalent to about \$121,500. At this rate the total number of visitors for the whole season would be about 7,636,000, and the receipts about 2,916,000 florins, or \$1,458,000. The estimate presented by BARON SCHWARZ to the Chamber of Deputies, contemplated a revenue of eleven millions of florins from the admissions alone, as already stated in my first dispatch. I refer to it again now, in consequence of having these partial returns of the actual receipts, and in order to again direct your attention to the fact that each successive great exhibition emphatically teaches us, that we are not to expect them to be sustained and paid for by the comparatively few of a great population who are able to visit them. It is too much to expect. Again, we are equally taught that the beneficent effects of great exhibitions are not confined to the few, but that they are as widely diffused as civilization, and that the direct advantages to the country holding the exhibition are very great. Inasmuch as the advantages are widely diffused, so also the costs should be. The whole population should bear the expense, and the most equitable way to secure this result would be by a national appropriation.

There is evidently here a very considerable degree of disappointment that the receipts from the Exhibition are not greater, although, as I stated in my first dispatch to you, the estimates were regarded as much too high, and few thinking persons expected that the number of visitors would be as great as stated. I had, before leaving Philadelphia, prepared some interesting calculations upon the per cent. of populations likely to visit exhibitions, and the results are sustained by the experience had here up to this time. These figures I hope to have ready for my final report.

I now send the following tabular statement of the expenditures for this Exposition, chiefly for the buildings. The sums are in some cases approximations, it not having been possible to present a complete statement yet. This is the best and only one I have been able to procure after repeated efforts. I must here explain that there has been great sensitiveness on the part of the authorities upon the financial matters, and as you will see shortly, important action has been taken regarding them.

The statement I now inclose will form a part of my final report to you, unless I am able to replace it by a later one. The accounts are now undergoing investigation, and it will perhaps be two or three months before any further information can be procured. You will please not regard the General Director responsible for what I send now :

## COST OF THE BUILDINGS.

(APPROXIMATE.)

	FLORINS.
Industry Palace, including the Rotunda and Half Gallery, . . . . .	6,289,018
Machinery Hall, . . . . .	951,448
Agricultural Hall, . . . . .	670,000
Art Hall or Art Building, . . . . .	742,000
Pavilion des Amateurs, . . . . .	122,600
Imperial Pavilion, . . . . .	20,000
Covering in the Courts, . . . . .	580,000
Jury Pavilion, . . . . .	144,000
Office Buildings, . . . . .	75,042
Postal, Telegraph, and Custom House Buildings, . . . . .	53,477
Six Guard Houses, . . . . .	34,989
Ten Smaller Guard Houses, . . . . .	40,904
Barracks for Infantry, . . . . .	64,500
Barracks for Cavalry, . . . . .	14,979
Suttler's House, . . . . .	8,700
Fences and covered Corridors, . . . . .	292,000
Aqueducts, Water Service, and Water Tower, . . . . .	340,000
Boilers, Shafting, Supports, etc., . . . . .	603,400
Temporary or Provisional Buildings, . . . . .	15,000
Expenses for the Building Office, . . . . .	345,000
Preparatory work for the Building Office, . . . . .	40,000
Requisites for the Building Office, . . . . .	12,000
Raising the Rotunda, . . . . .	22,800
Drainage and Water-Closets, . . . . .	147,000
Basins, . . . . .	25,000
Telegraph and Gas, . . . . .	36,800
New Annexes, . . . . .	500,000
Grading, Garden Work, Railway, etc., . . . . .	369,479
Avenues, Roads, Paths, . . . . .	748,931
Sanitary Service, . . . . .	4,681
Cashier's Office, . . . . .	4,314
Redemption of Ground Concessions, . . . . .	12,156
Sundries, . . . . .	69,366
Central Administration, . . . . .	1,553,000
Bricks, (difference in cost of,) . . . . .	95,000
Reserved Fund, . . . . .	352,416
Total in Vienna florins, . . . . .	15,700,000
Total, in dollars, approximately, . . . . .	\$7,850,000

## FINANCIAL DIRECTION.

By the Organization Statute of the 29th of September, 1871 (a translation of which I have procured for the report), the financial direction was fully conferred upon his Excellency BARON SCHWARZ, under some special qualifications respecting accounting to the Ministry of Commerce.

\* \* \* \* \*

The contrast the Exhibition now presents with its condition on the first of May is beyond my power to describe to you. The disorder and confusion has nearly disappeared, and to the new comer the scene is like fairy-land or the creation of an all-powerful magician. Weeks are required to see its varied beauties, and even after my constant visits and laborious efforts to see every part, each new visit gives fresh surprises and delight.

## ORGANIZATION OF THE JURY.

The International Jury was convened according to the official programme, has organized and has entered upon its duties. The first meeting was a social one, at which they were entertained by the General Director in the evening. A sumptuous banquet was provided, and the opportunity was improved to make the distinguished gentlemen from all lands better known to each other. About three hundred persons were present. I had the honor, as your representative, to receive an invitation direct from His Excellency, and to be present. At this entertainment, as upon other occasions, much interest was manifested in our proposed Exhibition, and I answered many pertinent inquiries.

## NECESSITY FOR THE OFFICIAL PROCLAMATION.

Upon such occasions as above noted as under other circumstances, I keenly feel the need of the direct, unequivocal, statement by our government that the Exhibition *will be held* as a *national affair*. It is much more important to our interests to have this proclamation than we at home are likely to regard it. To the observations I have heretofore made upon this point, I would add that the journalists here hesitate to write confidently about the Exhibition until they hear of it from their own government. I have had interviews with several leading journalists, and a great field of usefulness to the Exhibition has been opened here, but authority to enter it is wanting. I have had written applications for information of our plans and projects, and have replied to them as I best could, and in a manner which I trust will meet with your entire approval.

## PRESENTATION TO THE EMPEROR.

I failed to report to you, about the first of May, what it has since seemed my duty to state officially, that as the representative here of the Centennial Commission, I was presented at Court by His Excellency, MR. JAY, our Ambassador, and had the honor of conversing with the Emperor in French, upon the proposed Exhibition in 1876. Most of the foreign Commissions were presented at the same time, and a more brilliant regal scene has seldom been witnessed. His Majesty seemed pleased to hear of our intentions, but no doubt thought that we were to be commiserated, rather than congratulated, upon the labor in store for us.

## PROPOSED EXHIBITION IN PRUSSIA.

There are rumors of a projected great International Exhibition in Berlin, Prussia, within a few years. For this reason, also, the President's



proclamation should not longer be delayed. So, also, I hear that the Italian government desire to hold an Exhibition.

In view of these plans, I shall take the responsibility of giving publicity to the fact that our Exhibition was projected long ago, and specially authorized by the act of Congress of March, 1871. You can imagine the ignorance of our work in Europe when you reflect upon the labor it has required (and the money too) to make our project known to the people of our own land.

#### SHOW CASES, ETC.

It has been suggested to me by one of the most influential and far-sighted foreign Commissioners, that it would be highly advantageous for the Centennial Commission to quietly purchase many of the best show cases here at the close of the Exhibition. They probably can be had at half of their cost, and could be taken apart and securely shipped to the United States. Some of these show cases have cost thousands of dollars. They could be rented out to exhibitors.

Vienna, Austria, June 25, 1873.

In my last despatch under date of June 18th, I gave some figures upon the probable receipts and expenses of this Exhibition. I wish that I had given them in *round* numbers, inasmuch as they are estimates and approximations, although based on the returns up to that date. For 243,000 florins, I would substitute 250,000 florins, equivalent to about \$125,000. The total number of visitors I would place at 8,000,000, and the receipts from visitors at, say, 3,000,000 florins, or 1½ millions of dollars.

I have already pointed out some of the causes of this evident want of financial success—for that this Exhibition is financially a failure, is a fore-gone conclusion—but it may be well to recapitulate some of them now, before the final action is taken by the Commission upon the plans for the Exhibition of 1876:

1. Costly buildings and elaborate decoration.
2. Backwardness of the preparations—not ready at the opening, May 1st.
3. Difficulties of access.
4. Want of compactness.
5. General advance in the prices of living, driving not only strangers, but the Viennese away.
6. Reports of presence of cholera, etc.

It is, rumored that the total expenditures have reached the sum of 23,000,000 florins, and that in order to complete portions of the grounds, the receipts have been used to a great extent. This may not be true, but it would not surprise me if it should prove to be so. There does not seem to me to have been much hesitation in regard to the cost of the Industrial Palace and of the Art buildings, considered as *temporary* structures. If they are to be permanent, or if they are to remain for three or four years, the case is very different. Their cost will be in part returned.

It seems probable that in view of the durable, substantial character of most of the buildings, and the shortness of the season, and the probability that the Exhibition would continue to draw for another season, it will be continued next year. It would be a crime, almost; to tear down the many beautiful structures just after having completed them. Many are yet in progress, and it is folly to expend such large sums of money for the sake of

showing the results for a few weeks only. I do not see why these buildings should not remain as permanent adornments of the Prater, and although no official statement of an intention to keep them there has been made, I confidently expect that it will be towards the end of the season, and that those who have not been able to see the Exhibition of 1873, may see a large part of it in 1874, and perhaps in 1875.

In the estimation of the receipts of the Exhibition, we must not forget that a large sum will be derived from the sale of concessions, rents of ground, and from percentages on sales.

#### SECOND FLOWER EXHIBITION.

The second exhibition of flowers is now open, and adds very much to the attractions of the Prater. I forward the official catalogue, which will show to all who are interested in such matters exactly what the Exhibition is.

I again direct attention to the cheapness of the building or covering for the floral displays. It is merely a slight frame of wood supporting a linen covering. There is no flooring—only gravelled earth or walks between flower beds. In fact, it is a garden covered with a tent.

The palm house has been filled with palms. There are no basins for aquatic plants, or houses specially for *cactacea*, and for orchids, as at Paris in 1867.

#### EXHIBITION OF CATTLE, ETC.

The first exhibition of cattle, sheep, and swine closed about ten days since. The exhibition of horses is to take place at the end of this month. There are horse races nearly every Sunday afternoon.

#### INTERNATIONAL JURY.

The jury has subdivided by groups and classes, and each division holds its meetings separately, at stated published hours. A list has been published, and I shall forward one or more copies.

A large number of the jurors, especially those upon agriculture and forestry, were entertained last Friday, Saturday, and Sunday at a chateau, the residence of a nobleman in Bohemia, who cultivates 6000 acres.

I am now engaged not only in continuing my examinations of the Exhibition, portions of which I have not yet been able to see, but in writing up my final report.

*Very respectfully Your Obedient Servant,*

W. P. BLAKE.

*Agent of the U. S. Centennial Commission.*









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(Mar., 1890, 20,000)

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